interpret the cartoons themselves. *Italian Immigrant Radical Culture* brings to life the lived experiences of Italians during this tumultuous half-century.

Bencivenni’s text is a welcome addition to immigrant, social, and Italian-American history. Her arguments are well-cited and her prose fluid. She has advanced numerous fields and her book should be influential in mapping modes of radicalism among Italian-Americans and in the first half of the 20th century.

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In 2011, Italy celebrated 150 years of unification. Freeing itself from many centuries of foreign domination, the new independent country quickly caught up to other European powers: in 1882 it began colonizing parts of Africa and, later, a few islands of the Mediterranean. The Italian colonial question should be part of the national discussion, but Italy never confronted its colonial past. There is a widespread belief that Italians were “brava gente” (good people), that no atrocities were ever committed by Italian soldiers. Many are not even aware that Italy colonized Eritrea, Ethiopia, Somalia, Libya and the Rhodes archipelago.

Only recently, have writers and filmmakers begun to narrate the reality of Italian colonization, a history that the propaganda of the Fascist Regime and of subsequent Italian governments had managed to re-write. Most of what we can now call *post-colonial Italian literature* is produced by immigrant writers from the ex-colonies. What is particularly interesting about Simone Brioni’s project is that it represents a joint effort, a comprehensive view of the colonization of Eritrea and Somalia seen from both Africa and Italy.
The two documentaries are accompanied by two bilingual (English-Italian) booklets with informative and well-written critical essays by experts in the field, as well as original works by the two writers portrayed in the documentary. The inclusion of a special content section on “Post-Colonial Discourse: Key Words” completes this project and makes it invaluable for teaching and research purposes for anyone interested in immigration or post-colonial studies. It is also an excellent way to explore issues of identity and belonging.

The documentary *Aulò* begins and ends on an Italian beach, where people are asked a simple question: “Where is Eritrea?” Their ignorant and ill-informed answers are an appalling reminder of Italy’s denial of its colonial past. The title *Aulò* refers to ancient Eritrean poems that were composed orally and then recited during public events. The protagonist of the documentary, Ribka Sibhatu, is also the author of the book of poetry that inspired Simone Brioni’s film. She hopes to follow in the tradition of the ancient Eritrean poets who could influence the way people thought. Her story becomes a way to talk about Eritrean history and her personal desire to belong to the city where she now lives, Rome, and also becomes the history of all migrants who continue to fight for acceptance in their new countries. In the closing sequence Sibhatu’s daughter, who is Franco-Eritrean but grew up in Italy, talks about having learned to appreciate her multicultural background. She is an inspiring sign of hope for the second generations growing up in Italy today.

In *The Fourth Road*, Kaha Mohamed Aden, a Somali-Italian writer recounts the history of Somalia by drawing colored roads, one on top of the other, to represent and describe the various phases of the country’s history. Her desire to put something on paper springs from her desire to keep the memory of Mogadishu and Somalia alive.

The first line represents the Indian Ocean, the next layer the first road, traced in green, the color of Islam, represents ancient Somalia: the ancient Islamic architecture, the mosques, the harbor and the bustling life of the artisans market. The second road is black because it represents Italian colonization, Fascist dictatorship and the country’s loss of independence. The next road, the red road, is the period of socialism when Somalis were looking for a new dawn and leaving behind their long history of colonization, tribalism and clanism. The fourth road, the road of the warlords and of destruction, is gray as steel; it denies all the preceding history and represents, unfortunately, the present.
The documentary does end with a sign of hope, the desire for a fifth road, the road of hope, peace and reconstruction. Like Ribka Sibhatu, Kaha Mohamed Aden resorts to poetry to express her feelings. She recites a *Burambur*, a Somali form of poetry composed exclusively by women. It is a poem composed by her grandmother that incites Somalis to stop fighting each other. Somalis found ways to coexist for centuries; Aden stresses the necessity of hoping that they can do that again, that a fifth road will prove that all Somalis can live in peace. Together, these two short films provide an informative and poetic overview of past and current struggles in these two Italian ex-colonies.

Simone Brioni’s last words in *Aulò* are indicative of the particular obstacle Italian regionalism poses to integration. One of the men interviewed on the beach considers himself to be the only one who is truly from Rome because his “family has lived in Rome for seven generations”

Brioni comments on how this sentence has become for him “the symbol of the limits of Rome, of a center that allows no periphery.” Yet, he continues, everything in Rome reminds him of somewhere else, a somewhere else that has made Rome the city it is now. He concludes by challenging this closed mindedness: “I wasn’t born in the Trastevere section of Rome, I wasn’t baptized in Saint Peter’s ….I live here and I do not think it is possible to imagine a city without its inhabitants, Rome is not in one’s blood, Rome belongs to those who live there.”

It is my hope that educators and researchers will recognize the value of this material as a tool to inform and to dispel the fears and ignorance that are slowing down the integration process of second generations in Italy. To paraphrase Simone Brioni’s comment, “Italy is not in one’s blood, Italy belongs to those who live there.”

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This volume re-engages the perennial question of Italian national identity on the eve of the nation’s 150th commemoration of Unification, as distillate of the